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one, may be more intense in the affective phase than in the other phases of associative response. There may be a "siphoning of affect" from the primary to the secondary experience so that the primary experience becomes indifferent, and nearly all its affect now attaches to the secondary experience. The most pervasive example of this in human development is that the pleasurable affects which are in early life diffused among epidermal, excretory, and other satisfactions, later siphon over to, and become centered upon, other activities to form the sexual trends. The observations of affective transference point to a considerable mobility of these "springs of action" in human life. Life makes a continual series of affective transferences, and their proper control in the development of the individual is a part of training whose import at least equals the entire discipline of artificial information.

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REVIEWS AND ABSTRACTS OF LITERATURE

Genetic Theory of Reality, Being the outcome of Genetic Logic as issuing in the Esthetic Theory of Reality called Pancalism. JAMES MARK BALDWIN. New York and London: G. P. Putnam's Sons. 1915.

In this work the author states the general results of extended studies in genetic and social science and anthropology in recent years. It completes the treatment of Genetic Logic as presented in the three volumes of his work "Thought and Things," giving a critical account of the history of the interpretation of nature and man, both racial and philosophical. He "finds the genetic movement of thought to issue logically neither in Rationalism nor Voluntarism (Pragmatism), nor yet in Positivism, but in a form of interpretation based on direct contemplation, esthetic in character." He argues for a "constructive affectivism" making art the highest vehicle of human apprehension and expression.

It is the author's good rather than evil fortune, probably, that purely extrinsic circumstances led him to put his book into the hands of a new publisher and thus give to it a relatively independent character. Though in every sense a continuation of the thought of the first three volumes, it is at the same time entirely readable for itself. It is marked by a simplicity and lucidity which is possible only to fully ripened thought, and to one who, after using the scaffolding of the technical, knows how to abandon it. Both in thought and in feeling it belongs to the best traditions of the "spiritual" or idealistic tendency in philosophy, taken in its broadest sense.

No review would be adequate which did not at least suggest certain valuable contributions which the book makes to current philosophical discussions more or less independent of the main contention. The exigencies

of space require me to confine myself to the latter, but the reader should at least know that in this book, and still more, in Volume III., where it is more fully developed, is to be found the most adequate recent discussion of value. The genetic development of the value categories is brought into relation with the development of thought in a most enlightening fashion. The treatment of "affective logic," forming an integral part of his theory of value, and of his entire theory of reality, is also worth consideration for its own sake. But of chief importance, perhaps, are the chapters on Religious Interpretation and Religious Reality and Negation. To my mind these constitute the best treatment of the logic of religious experience extant, and in general, a study which no one interested in that subject can afford to neglect. The conclusion that religion does give us a final mode of experience is all important for the author's philosophical position. The actuality of religious objects can, he holds, never be proved, and against the turning of them into values the "unfulfilled categories of reason will always protest." In religion this dualism of actuality and ideality is mitigated, but never radically healed.

As for the main contention of the book—that the genetic movement of thought issues logically in a form of interpretation esthetic in character—the scheme of treatment stands out with simplicity and boldness. A genetic study of interpretation, both in its individual and in its racial aspects, discloses a thoroughgoing parallelism. For both, all interpretation is at the beginning *pre-logical*, in terms of organized social interests. Thought, such as it is, is mythical and animistic and is characterized by an "affective logic," knowing not the control of rational logic or the dualisms which later issue in the opposition of existence and value. The second or logical stage marks a "setting free" and an independent development of the two motives implicit in the pre-logical stage, the motive of truth (and existence) and that of value. Immediacy gives place to mediate thought construction and in this mode all objects have definite predicates of existence and value. The "mediation of truth" leads to the *implication* of reality as absolute and independent. The mediation of value, in terms of means and ends, leads to the *postulate* of absolute value. In this dualism we have the germs of the two great types of philosophical theory, intellectualism and voluntarism, realism and idealism. But the explicit development of these two motives—the hardening of the dualism of "incommensurables,"—brings with it the demand for a "second freeing," from logic and practicality alike. There follows a movement to the hyper-logical or contemplative stage, for which Baldwin finds analogues in both individual and racial experience. It is in this higher immediacy, not in an a-logical reversion to the lower pre-logical stage of mysticism, that reality is found. It does not negate, but includes and reconciles the "implication of reality" and the "postulate of value." This higher immediacy is the esthetic experience.

For this esthetic theory of reality called Pancalism, the author claims no undue novelty. It represents the culmination of a motive constant in philosophy, but one which hitherto has not been able to come into its rights. It is found "more or less incidentally, but none the less really, in

at least three of the great thinkers, Aristotle, Kant, and Schelling." For the thoroughgoing application of the genetic method, however—which, he holds, alone enables this motive to come into its own,—he can with right claim novelty. A certain blood-relationship with "the dialectic"—experience is for Baldwin also an immanent self-integrating movement,—can not indeed be denied, but the method, as this short sketch suggests, is essentially new. The esthetic philosophy in which it issues has, however, failed to carry conviction in the past, and the difficulties which the present statement will have to face are by no means insignificant. In stating them I shall be able, I think, to present what is most important in the position under discussion, and at the same time raise certain questions which must inevitably be suggested by a careful study of the book.

These difficulties are of two kinds. The first concerns the esthetic experience itself. Granting for the moment the legitimacy of the genetic method with its frank abandonment of the logical and ontological points of view, why is it the esthetic rather than the mystical religious, or any other form of immediacy, to which the genetic progression inevitably leads? The second question concerns the genetic method itself and the justification of the abandonment of the logical and ontological points of view.

An initial presumption against the esthetic as the ultimate aspect of reality can not be denied—a fact, by the way, of which the author is himself fully aware. Says a newspaper review of the book, otherwise worthless, "Baldwin's exposition is not very convincing. For a large proportion of mankind the beauty aspect of things is practically non-existent, and as for the few who pay attention to the esthetic qualities of the universe, most are at variance with one another in matters of taste." The superficiality of this remark is obvious, even to one who has not read the book; but surely the fleeting, somewhat aristocratic and parasitic nature of beauty makes the author's task a difficult one. The esthetic experience has little of the massive and instinctive element attaching to the common-sense and religious interpretations of the world. It has none of the atavistic lure that draws others to a pre-logical and mystical union with reality. It is wholly lacking in that wilfulness which gives to idealistic and voluntaristic theories their power. Yet it is to forces such as these that conviction must ultimately appeal, and estheticism makes no such appeals. If in philosophy argument is largely giving reasons for what we believe on other grounds, the task of estheticism is a hard one.

Baldwin reaches his position partly by a negative line of argument, by showing the instability and non-finality of all other types of interpretation, and in this, as is usually the case, he has the most success. But the beautiful is the ultimately real on more positive grounds. Because, tenuous, fleeting, and hard to hold though it may be, it does, while it lasts, mean a reconciliation of those dualisms of the actual and the ideal, of the individual and the universal, which religion never succeeds in uniting, and which philosophy in the form of realism and idealism, intellectualism and voluntarism, can solve only by vainly denying one or the other of the two necessary motives in experience. The esthetic is a unitary and non-relative experience.

Much as I should like to find the arguments for this position convincing (I confess to a private leaning to just such a philosophy as is here developed) I must admit I do not find them so. Space will not permit me to meet them in detail, but I may note two points which seem to me to be fundamental.

The first concerns what I may call the "unstable equilibrium" of the esthetic. It is true, I dare say, that, as Baldwin holds, consummate beauty contains within it the sense of absolute value and absolute reality, the implication of reality, and the postulate of value. But is the antinomy really resolved here, any more than in religion (where, as Baldwin thinks he has shown, it certainly is not)? For myself I think not. The rival tendencies in art which we describe as idealistic and realistic seem to me to be the result of no mere theorizing about art, but rather of an inevitable struggle in the artistic experience itself in which there must be a decision. "The ideals of truth and value remain," says the author (p. 257), "in their fulfilment, different and incommensurable." But do they show any less tendency, each to seek its own fulfilment, in art; and in seeking its own, is either any more tolerant of the other *here* than elsewhere? The dualism between subject and object, between inner and outer controls, is so radical, says the author, that "an essential reconciliation demands a function in which the root of the opposition is removed, and the dualism cured at its source." That function, he is convinced, is the imagination (p. 204). But is the imagination such a function? Is it *satisfied* with itself? Does it not always carry in itself the secret sense of its origin in the playful and the semblant, a feeling that it, too, like religious faith, "conceals the opposition of actuality and ideality 'neath a covering of feeling and intuition?"

My second point has to do with the claim for the absolute, non-relative character of the esthetic experience. Here Baldwin makes much of "art for art's sake" and its dictum as to the essential incommensurability of esthetic objects and situations, *qua* esthetic. "We can not bring two works of art or two esthetic situations into any sort of antagonism or comparison *inter se*." "When the esthetic object is fully constituted it knows no other." Now no one familiar with the nature of the esthetic experience can be insensible to the element of truth in this position, but, as it has been exaggerated by the artist, so I think it is misinterpreted by Baldwin. For after all the same may be said of any kind of mono-ideism, even hypnotic, with which indeed the esthetic is in some aspects closely connected. But I ask, is it *here*, or *in the value and truth judgments* to which the esthetic as semblant mode leads up, that reality is found? The relativity of the esthetic appears at another point. I have spoken of the aristocratic character of the esthetic as militating against an esthetic theory of reality. If, as on the author's view, all esthetic experiences are equally absolute, we have an extreme of democracy. He who says that a novel, for instance "The Rosary," is supremely beautiful, and he who says that it is the veriest slush, are both eternally right. Practically absolute the experience is for both, perhaps, but wholly relative to the subject. Actuality and value are not reconciled, and this higher immediacy is as

little communicable and open to criticism as the lower immediacies and mysticisms against which the author inveighs.

It is at this point, I think, that Baldwin's theory of value, admirable as it is in many respects, breaks down. The esthetic is an experience of value, and in so far as it is a value, it presupposes another. With our way of experiencing is bound up the notion that beyond the valued thing is another thing that has another value, more or less. With value is bound up, *a priori* if you will, the relation of "more or less." To which Baldwin would doubtless answer that the value in the esthetic is immediate, and the relation of more and less arises only in mediation and description. Now immediate value is mediated by the relation of means to ends, and this process issues in the postulate of absolute value, but the more or less is not the result of this mediation, it is rather its source, being inherent in the value-experience itself. In so far, then, as the esthetic is a value-experience, it presupposes another. The point involves far too much for argument here, but I think one can hardly escape the conviction that the esthetic is a value to be related to other values, rather than a third something in which value and existence are reconciled.

While on this question of relativity let me say that, significantly enough, the place of time in the esthetic—and indeed in the author's entire theory of reality,—is left obscure. In the concluding paragraph of his third volume of "Genetic Logic" (p. 260) entitled "Interest and Art" we are told that "some sort of real time is undoubtedly a logical presupposition of esthetic immediatism. It is questionable, no doubt, whether esthetic experience as such implicates time, but a more careful examination fails I think to remove all form of duration. . . . It is a difficult problem . . . which no philosophy ought to shirk." In the present volume, however, there is no reference to time—the topic does not even appear in the index.

Such questions as these might be raised by one in sympathy with the author's general position and method, and who perhaps regretted that the case for the esthetic as a reconciliation of reality and value is not fully made out. Far otherwise must the case appear for the "logicians" and ontologists in philosophy. The thought of a "genetic logic" in four volumes must have caused many a logician to wonder at the perversity of the human mind; that it should culminate in a "genetic theory of reality" must fill the ontologists with despair. But Baldwin has the courage of his convictions, even in his titles!

Critics of the earlier volumes (especially Professor Creighton) have insisted that a genetic logic is a contradiction in terms, more specifically that "genetic" as employed in the scientific Darwinian sense, presupposing as it does the dualism of mind and environment, is quite different from, and indeed contradictory to, the logical or teleological point of view which looks upon experience as an immanent self-integrating movement. To all of which Baldwin replies¹ that it is precisely in this latter sense that "genetic" is employed, and that there is no contradiction, for "this very immanent movement establishes the dualism which science employs." The

¹ Vol. III., Appendix B.

broader view, therefore, "issues in and justifies the narrower." Now it is obviously impossible for me to go into this dispute here, but I wish to point out that there is a problem here which Baldwin has not yet satisfactorily solved. There seems to be scarcely any question that development, progression, in this broader sense, presupposes the "ontological" point of view. But Baldwin maintains that he is able "to refute both the logical and metaphysical methods of approaching reality in favor of a psychological or genetic one" (p. 221). It looks very much as though, after all, the broader view were used to justify the narrower psychological, and the latter then employed to cut away the presuppositions of the former. Is it possible that Baldwin has been tempted to the very common philosophical weakness of wanting to keep his cake and eat it too?

"The question, what then is reality is on the readers lips," says the author near the end of the book (p. 303), and the answer is "reality is just all the contents of consciousness so far as organized or capable of organization in esthetic form." In another place we read, "reality in the last analysis is what we mean by reality" (p. 227). "Reality, apart from all meaning for experience is an absurdity, a mere word." He frankly abandons the logical and ontological points of view (pp. 224, 294) and thus cuts the ground from under his critics' feet. But can the genetic method be made to justify this procedure? I think not. The genetic method is itself either a category of existence or of value. If it is the former the logical and ontological categories remain ultimate. If the latter the ontological and logical categories must be reduced to values (meaning is essentially a value concept). One or the other must triumph in philosophy, as in religion and art. If such dominance is not possible must we not remain content with a dualism?

I have said that the book before us continues the best traditions of the idealistic and spiritual tendency in philosophy. But this is true only if that tendency be understood in the broadest sense. In fact one comes nearer to the true inwardness of the book if it be described as an attempt to transcend the realistic-idealistic contrast and opposition. Indeed the author explicitly says² that his position is "neither realistic nor idealistic."

It is for this reason that I personally welcome the book, and believe that it will especially repay study. For despite superficial signs to the contrary, I think it must be admitted that this attempt is in line with the deeper undercurrent in philosophical thought. Pragmatism is at bottom such an attempt, its very instability, tempted as it is now into realism and now into idealism, proving not necessarily the impossibility of the task, but rather the limitations of pragmatism. Bergson has specifically described his philosophy as such an attempt, and if it too is unsuccessful, it is perhaps because of a misinterpretation of the terms to be transcended. So too the "value philosophies" which, though they have developed in the idealistic tradition, may more fairly be described as an effort to overcome this opposition by the reduction of all the categories of experience to values. It is to this deeper current of philosophical thought that Baldwin's book belongs. If, as I think for the reasons suggested, the results of the

² Vol. III., Appendix B, page 271.

genetic method are not wholly successful and the esthetic will not bear the task imposed upon it, it by no means follows that the interpretation of experience which it makes possible, does not constitute a significant step along the path which philosophy is bound to go. The tremendous piece of work of which this volume is the culmination has an assured place in the philosophy of the present.

The book is furnished with an index and a glossary of (ninety) terms with their definitions as employed throughout the four volumes of the Genetic Logic. The definitions are accompanied by illustrations.

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Bericht über den VI. Kongress für experimentelle Psychologie in Göttingen vom 15. bis 18 April, 1914. F. SCHUMANN. Verlag von Johann Ambrosius Barth, Leipzig, 1914. 351 Seiten. M. 11.

The report is in four parts, "Vorträge," "Geschäftliche, Mitteilungen," "Nachtrag," and "Sammelreferate," and covers nearly all the phases of psychology, as the following selected notes signify. A study of interest to students of abnormal psychology in the "Vorträge," entitled "Zur Dynamik des Nervensystems," sets forth unusual findings chiefly from one subject corroborated by results on other reagents. The procedure was to put the subject under light hypnosis, cover his head with opaque cloth, and make noiseless passes over a glass plate resting a few centimeters above the subject's bare forearm and hand. The function of the plate was to exclude perceptible currents of air in making passes or the warmth of the hypnotist's hand. In this manner analgesia, hyperalgesia, and hyperesthesia were induced. Alrutz concludes that aside from possible telepathic action the phenomena must have been due to some kind of influence of the experimenter's nervous system upon the reagent's. Alrutz reports that pointing the finger at the reagent's bare volar forearm produced flexion of the fingers as in response to an electrode, and that pointing the finger at certain tendons produced extension. Ziehen objects, believing the phenomena are due merely to the subject's hypersuggestibility. Alrutz also reports a means of studying the hot sensation.

A. Gelb reports, "Versuche auf dem Gebiet der Zeit- und Raumanschauung," using three lights presented successively at varied time and space intervals so that lights 1 and 3 mark the base and light 2 the apex of an imaginary isosceles triangle. As the distance between the lights varied, so varied the apparent time interval between their occurrences. When the points were illuminated successively and when the time interval between the flashing of point 1 and point 2 was greater or less than that between points 2 and 3, the triangle seemed asymmetrical. Similar displacement was observed in the realms of pressure and sound. Gelb believes the explanation rests with central factors and not in eye-movement and innervation. E. R. Jaensch, in his study, "Ueber Grundfragen der Farbenpsychologie," holds the opinion that contrast phenomena are psy-